

FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen
(zum grössten Teil nach des Autors Notierungen)

von

Carl Mikuli.

Einzel-Ausgabe.

Band I. Mazurkas.

- No. 1. Op. 6 No. 1. *Fism.*
No. 2. Op. 6 No. 2. *Cism.*
No. 3. Op. 6 No. 3. *E.*
No. 4. Op. 6 No. 4. *Esm.*
No. 5. Op. 7 No. 1. *B.*
No. 6. Op. 7 No. 2. *Am.*
No. 7. Op. 7 No. 3. *Fm.*
No. 8. Op. 7 No. 4. *As.*
No. 9. Op. 7 No. 5. *C.*
No. 10. Op. 17 No. 1. *B.*
No. 11. Op. 17 No. 2. *Em.*
No. 12. Op. 17 No. 3. *As.*
No. 13. Op. 17 No. 4. *Am.*
No. 14. Op. 24 No. 1. *Gm.*
No. 15. Op. 24 No. 2. *C.*
No. 16. Op. 24 No. 3. *As.*
No. 17. Op. 24 No. 4. *Bm.*
No. 18. Op. 30 No. 1. *Cm.*
No. 19. Op. 30 No. 2. *Hm.*
No. 20. Op. 30 No. 3. *Des.*
No. 21. Op. 30 No. 4. *Cism.*
No. 22. Op. 33 No. 1. *Gism.*
No. 23. Op. 33 No. 2. *D.*
No. 24. Op. 33 No. 3. *C.*
No. 25. Op. 33 No. 4. *Hm.*
No. 26. Op. 41 No. 1. *Cism.*
No. 27. Op. 41 No. 2. *Em.*
No. 28. Op. 41 No. 3. *H.*
No. 29. Op. 41 No. 4. *As.*
No. 30. Op. 50 No. 1. *G.*
No. 31. Op. 50 No. 2. *As.*
No. 32. Op. 50 No. 3. *Cism.*
No. 33. Op. 56 No. 1. *H.*
No. 34. Op. 56 No. 2. *C.*
No. 35. Op. 56 No. 3. *Cm.*
No. 36. Op. 59 No. 1. *Am.*
No. 37. Op. 59 No. 2. *As.*
No. 38. Op. 59 No. 3. *Fism.*
No. 39. Op. 63 No. 1. *H.*
No. 40. Op. 63 No. 2. *Fm.*
No. 41. Op. 63 No. 3. *Cism.*
No. 42. Op. 67 No. 1. *G.*
No. 43. Op. 67 No. 2. *Gm.*
No. 44. Op. 67 No. 3. *C.*
No. 45. Op. 67 No. 4. *Am.*
No. 46. Op. 68 No. 1. *C.*
No. 47. Op. 68 No. 2. *Am.*
No. 48. Op. 68 No. 3. *F.*
No. 49. Op. 68 No. 4. *Fm.*
No. 50. (Notre temps No. 2.) *Am.*
No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
No. 2. Op. 9 No. 2. *Es.*
No. 3. Op. 9 No. 3. *H.*
No. 4. Op. 15 No. 1. *F.*
No. 5. Op. 15 No. 2. *Fis.*
No. 6. Op. 15 No. 3. *Gm.*
No. 7. Op. 27 No. 1. *Cism.*
No. 8. Op. 27 No. 2. *Des.*
No. 9. Op. 32 No. 1. *H.*
No. 10. Op. 32 No. 2. *As.*
No. 11. Op. 37 No. 1. *Gm.*
No. 12. Op. 37 No. 2. *G.*
No. 13. Op. 48 No. 1. *Cm.*
No. 14. Op. 48 No. 2. *Fism.*
No. 15. Op. 55 No. 1. *Fm.*
No. 16. Op. 55 No. 2. *Es.*
No. 17. Op. 62 No. 1. *H.*
No. 18. Op. 62 No. 2. *E.*
No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*
No. 2. Op. 10 No. 2. *Am.*
No. 3. Op. 10 No. 3. *E.*
No. 4. Op. 10 No. 4. *Cism.*
No. 5. Op. 10 No. 5. *Ges.*
No. 6. Op. 10 No. 6. *Esm.*
No. 7. Op. 10 No. 7. *C.*
No. 8. Op. 10 No. 8. *F.*
No. 9. Op. 10 No. 9. *Fm.*
No. 10. Op. 10 No. 10. *As.*
No. 11. Op. 10 No. 11. *Es.*
No. 12. Op. 10 No. 12. *Cm.*
No. 13. Op. 25 No. 1. *As.*
No. 14. Op. 25 No. 2. *Fm.*
No. 15. Op. 25 No. 3. *F.*
No. 16. Op. 25 No. 4. *Am.*
No. 17. Op. 25 No. 5. *Em.*
No. 18. Op. 25 No. 6. *Gism.*
No. 19. Op. 25 No. 7. *Cism.*
No. 20. Op. 25 No. 8. *Des.*
No. 21. Op. 25 No. 9. *Ges.*
No. 22. Op. 25 No. 10. *Hm.*
No. 23. Op. 25 No. 11. *Am.*
No. 24. Op. 25 No. 12. *Cm.*
No. 25. *Fm.*
No. 26. *As.*
No. 27. *Des.*

Band IV. Balladen.

- No. 1. Op. 23. *Gm.*
No. 2. Op. 38. *F.*
No. 3. Op. 47. *As.*
No. 4. Op. 52. *Fm.*

Band V. Polonaisen.

- No. 1. Op. 22. *Es.*
No. 2. Op. 26 No. 1. *Cism.*
No. 3. Op. 26 No. 2. *Esm.*
No. 4. Op. 40 No. 1. *A.*
No. 5. Op. 40 No. 2. *Cm.*
No. 6. Op. 44. *Fism.*
No. 7. Op. 53. *As.*
No. 8. Op. 61. *As.*
No. 9. Op. 71 No. 1. *Dm.*
No. 10. Op. 71 No. 2. *B.*
No. 11. Op. 71 No. 3. *Fm.*
No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Cm.*
No. 2. Op. 35. *Bm.*
No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
No. 2. Op. 34 No. 1. *As.*
No. 3. Op. 34 No. 2. *Am.*
No. 4. Op. 34 No. 3. *F.*
No. 5. Op. 42. *As.*
No. 6. Op. 64 No. 1. *Des.*
No. 7. Op. 64 No. 2. *Cism.*
No. 8. Op. 64 No. 3. *As.*
No. 9. Op. 69 No. 1. *Fm.*
No. 10. Op. 69 No. 2. *Hm.*
No. 11. Op. 70 No. 1. *Ges.*
No. 12. Op. 70 No. 2. *Fm.*
No. 13. Op. 70 No. 3. *Des.*
No. 14. *Em.*
No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. *F.*
No. 4. Rondo. Op. 16. *Es.*
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
No. 2. Op. 31. *Bm.*
No. 3. Op. 39. *Cism.*
No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
No. 2. Op. 36. *Fis.*
No. 3. Op. 51. *Ges.*
No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.

Verschiedene Werke.

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
Konzert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Barkarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Konzerte.

- No. 1. Op. 11. *Em.*
No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduktion und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franc-homme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. **Konzert No. 1.**
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Konzert-Rondo.
Op. 21. **Konzert No. 2.**
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

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III Mus.

2

14/2

Tarantelle.

F. Chopin Op. 43.

Presto.



First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a melodic line with a slur over measures 1-3, marked with fingerings 2, 4, 3. The second staff (bass clef) contains a bass line with a slur over measures 1-3, marked with fingerings 2, 4, 2, 4, 2, 4. Measure 4 features a forte (*ff*) dynamic and a melodic line in the treble staff. A *Ped.* (pedal) marking with a star symbol is located below the bass staff.

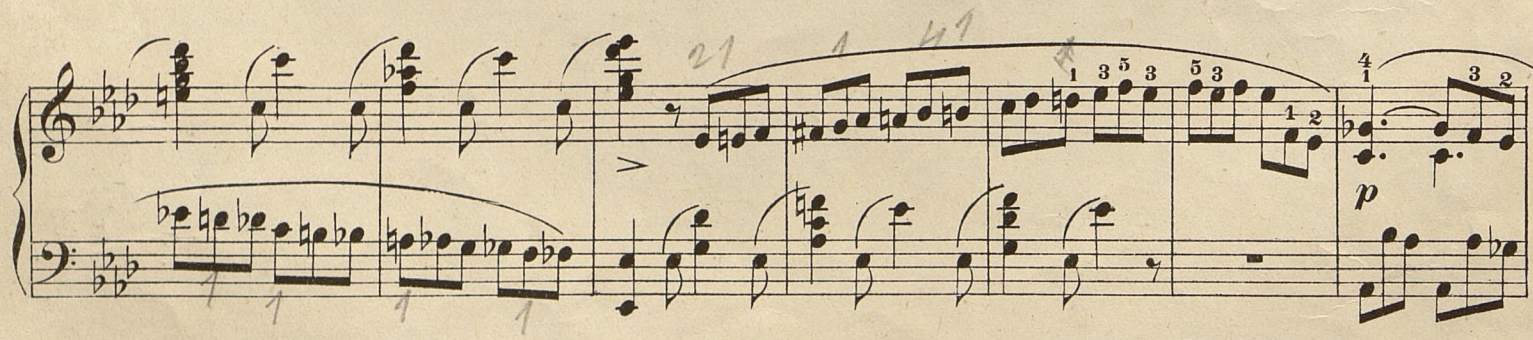
Second system of musical notation, measures 5-8. The first staff (treble clef) contains a melodic line with a slur over measures 5-8, marked with fingerings 1, 3, 4, 1, 1, 3, 2, 4. The second staff (bass clef) contains a bass line with a slur over measures 5-8, marked with fingerings 1, 3, 2, 1. Measure 8 features a *Ped.* (pedal) marking with a star symbol.

Third system of musical notation, measures 9-12. The first staff (treble clef) contains a melodic line with a slur over measures 9-12, marked with fingerings 1, 3, 2, 1. The second staff (bass clef) contains a bass line with a slur over measures 9-12, marked with fingerings 1, 3, 2, 1. Measure 12 features a *Ped.* (pedal) marking with a star symbol.

Fourth system of musical notation, measures 13-16. The first staff (treble clef) contains a melodic line with a slur over measures 13-16, marked with fingerings 2, 4, 2, 4, 2, 4. The second staff (bass clef) contains a bass line with a slur over measures 13-16, marked with fingerings 2, 4, 2, 4, 2, 4. Measure 16 features a forte (*ff*) dynamic and a melodic line in the treble staff. A *Ped.* (pedal) marking with a star symbol is located below the bass staff.

Fifth system of musical notation, measures 17-20. The first staff (treble clef) contains a melodic line with a slur over measures 17-20, marked with fingerings 1, 4, 1, 4, 2, 3, 1, 3, 2. The second staff (bass clef) contains a bass line with a slur over measures 17-20, marked with fingerings 1, 4, 2, 3, 1, 3, 2. Measure 20 features a *Ped.* (pedal) marking with a star symbol.

3. 3. 1. JAG.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with numerous fingerings (e.g., 3 2, 3 1, 2, 3 2, 2 1, 3 1, 3, 4 2, 3, 4 1, 3, 4 2, 1, 3, 4 1, 3, 2 1) and a *cresc.* marking. The bass staff provides a harmonic accompaniment.



Second system of musical notation. The treble staff begins with a *dimin.* marking and a *p* dynamic. The bass staff continues the accompaniment.



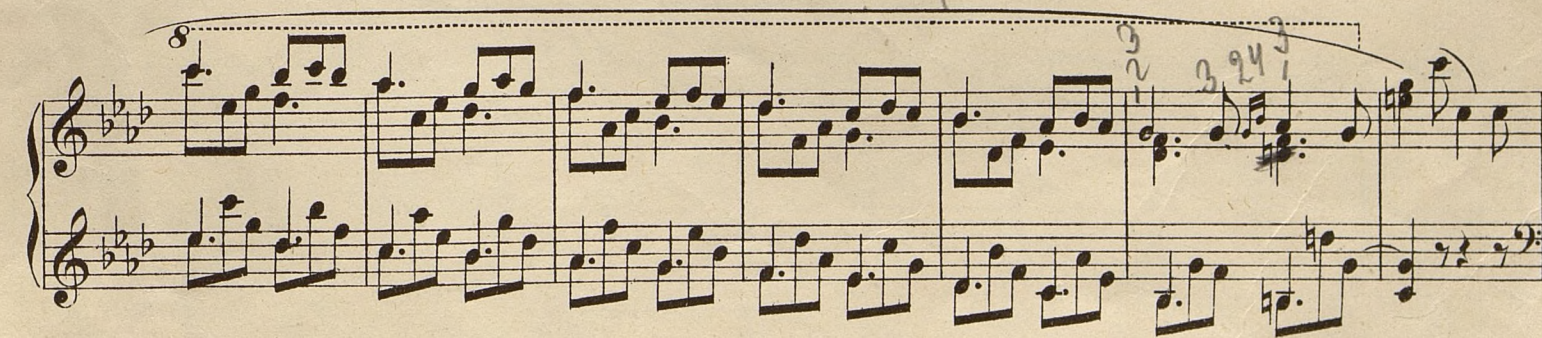
Third system of musical notation. The treble staff features a *cresc.* marking. The bass staff continues the accompaniment.



Fourth system of musical notation. The treble staff includes a *dimin.* marking and a *fz* dynamic. The bass staff includes a *Ped.* marking and a fermata. Handwritten numbers 4, 2, 5, 1, 3, 4, 5, 2, 3, 8 are visible above the treble staff.



Fifth system of musical notation. The treble staff includes a *fz* dynamic. The bass staff includes a *Ped.* marking and a fermata. Handwritten numbers 5, 4, 3, 4, 3, 5, 4, 3, 1, 3, 2, 4, 3 are visible above the treble staff.



Sixth system of musical notation. The treble staff includes a *fz* dynamic. The bass staff includes a *Ped.* marking and a fermata. Handwritten numbers 8, 3, 2, 4, 3 are visible above the treble staff.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains measures 1 through 6, featuring a series of eighth-note chords and some sixteenth-note runs. The lower staff is in bass clef with the same key signature, containing measures 1 through 6 with mostly whole and half notes, some with accents.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with measures 7 through 12. It includes a dynamic marking *p* (piano) and the instruction *più animato* (more animated). The lower staff continues the bass line with measures 7 through 12.

The third system of musical notation consists of two staves. The upper staff contains measures 13 through 18, showing a continuation of the melodic line with some grace notes. The lower staff contains measures 13 through 18, continuing the bass line.

The fourth system of musical notation consists of two staves. The upper staff contains measures 19 through 24, featuring a series of eighth-note chords with fingerings indicated above the notes. A dynamic marking *f* (forte) is present. The lower staff contains measures 19 through 24. A *Ped.* (pedal) marking with an asterisk is located below the bass staff.

The fifth system of musical notation consists of two staves. The upper staff contains measures 25 through 30, with some notes beamed together. The lower staff contains measures 25 through 30. A *Ped.* (pedal) marking with an asterisk is located below the bass staff.

The sixth system of musical notation consists of two staves. The upper staff contains measures 31 through 36, ending with a final chord. The lower staff contains measures 31 through 36, ending with a final chord.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

sempre più animato crescendo

pp

Handwritten musical score on page 9, featuring six systems of piano and organ music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *f*, *ff*, and *allarg.*. The bottom of the page contains the numbers 5363. 5365.

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KOMPOSITIONEN

von

Eduard Schütt.

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke. <i>M</i>
Heft I, II je 2,— | Op. 22. 4 Lieder für 1 Mezzosopranstimme mit Pianoforte. <i>M</i>
No. 1. „Schliesse mir die Augen beide“, von
Th. Storm 1,—
No. 2. Abendlied der Mutter, v. Hans Schmidt 1,—
No. 3. Denk' an mich, aus dem Vlämischen nach
Bennink Jansonius 1,—
No. 4. „Ueber dem Busch der Rose“, von
August Becker. 1,— |
| Op. 15. 3 Morceaux pour Piano.
No. 1. Idylle 1,50
No. 2. Mélancolie 1,50
No. 3. Romance-Fantaisie 1,50 | Op. 30. Miniatures pour Piano 4,—
Séparément:
No. 1. Prélude 1,—
No. 2. Aveu 1,—
No. 3. Papillons 1,—
No. 4. Cantabile 1,—
No. 5. Barcarolle 1,—
No. 6. Cantique d'Amour 1,—
No. 7. Impromptu-Finale 1,— |
| Op. 16. 2 Morceaux pour Piano.
No. 1. Etude mignonne 1,50
No. 2. Valse mignonne 1,50
— — Ed. facilitée par Bial 1,50 | Op. 31. 5 Morceaux pour Piano 4,—
Séparément:
No. 1. Bluette 1,—
No. 2. Feu follet (Caprice) 1,50
No. 3. Intermezzo 1,—
No. 4. Rêverie 1,50
No. 5. Scherzino-Humoresque 1,50 |
| Op. 19. 3 Lieder für 1 mittlere Singstimme mit Be-
gleitung des Pianoforte.
No. 1. „Zu der Rose, zu dem Weine“, von Daumer 1,—
No. 2. Wiegenlied, von Hoffm. v. Fallersleben 1,—
No. 3. „Ich ging im Wald“, von Jul. Wolff. 1,— | Op. 37. 3 Morceaux pour Piano 3,—
Séparément:
No. 1. Sérénade pastorale 1,50
No. 2. Ariette 1,50
No. 3. A la Humoresque 1,50 |
| Op. 20. 6 Morceaux pour Piano.
No. 1. Humoresque 1,50
No. 2. Poème d'amour 1,50
No. 3. Scherzino 1,50
No. 4. Chanson triste 1,50
No. 5. Arabesque (Etude) 1,50
No. 6. Valse 1,50 | |
| Op. 21. Poésies. 3 Romances pour Piano.
No. 1. Gesdur 1,50
No. 2. D moll 1,50
No. 3. Ddur 1,50 | |

